Kunapipi

Volume 16 | Issue 2 Article 5

1994

Expanding Boundaries: Changing Perceptions of 'Asia' in Two Australian Novels

Amanda Nettlebeck

Expanding Boundaries: Changing Perceptions of 'Asia' in Two Australian Novels

Abstract

Discussing the nature of postcolonial conditions in a recent article, Sudesh Mishra suggests that the state of postcoloniality

AMANDA NETTLEBECK

Expanding Boundaries: Changing Perceptions of 'Asia' in Two Australian Novels

Discussing the nature of postcolonial conditions in a recent article, Sudesh Mishra suggests that the state of postcoloniality

> negotiates four types of historical space – the precolonial, the colonial, the neocolonial and the postcolonial. These spaces are no longer understood in temporal terms, but as discursive formations; rather than one spatial moment succeeding another in time, each dominant moment, as it emerges in history through discourses of power, is shadowed by its radical or familial alterities.[1]

The understanding that postcolonial conditions be considered in terms of co-existent formations of power rather than in terms of a linear temporal shift perhaps has a particular relevance to ex-settler colonies like Australia, where the triangulated relation between the governing body, the colonial settlers and the indigenous dispossessed forged a complex social hierarchy. The effects of that hierarchy are still being mapped out. For instance, co-existing in the sociopolitical rhetoric of 1990s Australia are: the Republican debate, which queries the suitability of maintaining Australia's 'lifeline' to Britain; the Aboriginal land-rights debate, the very controversy of which reveals the ongoing colonised status of the Aboriginal people in 'white' Australia; the Australia/Asia 'exchange' debate, which foregrounds the evolving position of Australia within the Asia-Pacific region; and the multicultural debate, which addresses the degree to which Australian society recognises itself as a heterogeneous one. (Needless to say, the concurrence of these various debates signals that 'nation' is now, as always, subject to a set of competing readings.)

The visibility of these issues in the broader social sphere suggests that Australian society is currently moving into another phase of crisis.[2] Nevertheless, even though the humanist, homogenizing dangers of nationalism are well-rehearsed in this age of putative multiculturalism (which, like any gesture towards difference within community, in fact conceals the humanist, homogenizing principles that underwrite the structures of law and order), the seductions of nationalism are still very much alive. In particular, the concurrence of the 'Republican/Monarchist' and the 'Asia/

Australia exchange' debates, which simultaneously foreground 'Europe' and 'Asia' as dialectical objects of identification, indicates that the West's archetypal configuration of itself in opposition to an East is still relevant to discussions about Australian nationalism, even as those discussions attempt to undo such a configuration.

Implicit in these current debates about nationalism, then, is a tension between the repudiation and the recuperation of nationalist codes. On the one hand, we live in an age in which the development and general accessibility of air travel and communication technologies have not only led to a global *reduction* of space (in so far as distance is no longer determined so much by milage but more by the factors of time and expense committed to travelling), but also to the *conflation* of different cultural spaces; for Australians this has meant increasing access to diverse cultures and landscapes and accommodation of them into a broadening understanding of what it is to 'be Australian'. On the other hand, this impression of living in a multicultural – even 'global' – community is underwritten by a heritage of eurocentrism which informs Australia's response to nations beyond its own borders and, in particular, to the Asia Pacific region. Nowhere is this ambivalence clearer than in the ongoing tendency in the Australian media to speak of 'Asia' as a conflated category, at the very moment that it documents increasing communication with and understanding of non-Western societies, religions, economies.[3] This tendency was comically highlighted recently in *The Australian* newspaper's account of a social poll which recorded Australians' identification with a location called 'Asia':

> Pity the poor pollster who randomly rang [government adviser and economist] Professor Ross Garnaut recently to ask him for a yes or no answer to a simply worded question: 'Is Australia part of Asia?' ... 'I said: "Well that is a silly question" ... I told her Asia was only a concept in Western minds – there is no language in what we call Asia that has traditionally the word "Asia" in it. Asia was that part of the Eurasian continent that the Western Europeans thought was distant and strange. I mentioned that Asia contains many different parts, and that Australia is different from those parts, but they are just as much different from each other. Whereupon she said: "You have to answer yes or no."'[4]

It seems that Garnaut's apprehension was not shared by the other participants, since the poll's results recorded 'an overwhelming no'.

Even more significantly, perhaps, the framing of such debate tends to imply that a relationship of economic co-operation and cultural exchange depends upon Australia's embracing of its northern neighbours. But as Richard McGregor and David Lague write, in a recent article in the same newspaper, '[Australians] may [be looking] north for inspiration, but [the people we are trying to impress in North, South and East Asia] rarely look south.' As illustration of 'Asia''s lack of interest in Australia, they cite from an interview with one of Singapore's senior politicians, who makes

the comment: '"There is a feeling that if Australia remains an economic basket case, it could be a fringe culture for the whole region"'; the economics editor of the journal *Asian Business* makes the point that 'it is up to Australia to convince the region that it belongs'.[5] Australia, it seems, is equally the location of superficial stereotypes, cheap holidays and blank spaces for the peoples of the region as 'Asia' is for Australians: 'After years of effort to promote Australia as a sophisticated country, bristling to export high-tech goods and services ... [the overwhelming images are] of a vast land filled with mines, exotic, cute animals and mostly white people.' Clearly the notion of cultural exchange is not a simple one, fraught as it is by the various specific and often competing forces of economic, political and social conditions.

Such considerations have long been central to the ways in which national literature has been assessed. It seems now that the critical dialogue of a decade ago, which revolved around the question of whether Australian literature (like the literatures of other ex-settler colonies) should be included or excluded under the postcolonial umbrella,[6] has given way to a focus on the ways in which the various types of 'historical space' outlined by Mishra continue to bear upon each other. This kind of focus is especially relevant to encounters between societies whose experiences of colonialism are complicated by the effects of their own colonial practices. Two novels which self-consciously address the fraught nature of Australia's encounters with a particular location in 'Asia' are Christopher Koch's *The Year of Living Dangerously* (1978) and Gerard Lee's *Troppo Man* (1990).[7] Both novels deal with Australian responses to particular moments in the invention of the Indonesian republic: Koch's novel takes place in Jakarta during the political crisis of 1965 and Lee's novel revolves around the tourist economy of contemporary Bali. In their different ways, both novels use the fragility and provisionality of Indonesian nationalism in order to explore Australian nationalism in crisis. If this is one of the notable similarities between them, one of the notable differences is the timeframe of their production. Although the novels can't be said to be representative of distinct periods, the years between their appearances are significant enough to raise certain kinds of questions: what might that twelve year difference indicate about Australia's increasing attempts over the last decade or so to negotiate between a history of cultural polarisation and a geographical intimacy? Might the gap in the period of these novels' production reveal an awakening in the Australian consciousness, not so much to what 'Asia' *is*, but rather to what 'Asia' *is not*, in terms of prevailing images; an awakening, in other words, not to the nature of 'Asia' but to the nature of Australia's own discursive codes? A further issue raised by these questions is the implication of the burgeoning field of Australian travel literature about Australians in Asia, which has in turn spawned a growing field of literary criticism: to what extent might such texts, which focus on

the act of moving over literal boundaries, challenge or indeed reinforce the limits of a lingering Europe-centred ethic?

In her comprehensive study *The Yellow Lady: Australian Impressions of Asia*, Alison Broinowski identifies the growth in the 1970s and early '80s of a discrete genre of Australian novels set in the Asia Pacific, each of which follows a similar formula.[8] The typical emphasis in these novels, she says, is on travel to Asia as 'a quest of identity' and she outlines the experiences which dictate this quest and which follow a particular and recurring pattern: there is an experience of arrival, in which the depiction of senses overwhelmed by both sweet exotica and foul poverty matches the literary accounts of Asian harbours from half a century earlier; a mission (which might be superficially professional but is in fact profoundly personal) into the heart of the country, into the 'heart of darkness'; a series of trials to be undergone, involving, as in European mythology, various initiations and/or temptations; and a climax which brings the protagonist to a new self-awareness, and sends her but usually him home, having been 'touched' and changed by Asia without ever having to engage with its cultural complexities, which remain, like its people, both illuminatingly wise and darkly threatening (Broinowski, 175). As Broinowski argues, this sort of fiction, which depicts Asia as inherently paradoxical, as both violent and romantic, had been produced and absorbed for so long that 'it seemed a response to something deeper, something Conrad and Shakespeare knew about when they brought [Marlow] and Kurtz, Prospero and Caliban, together in Illicit Space: the codifiers of enlightenment and the releasers of dark mysteries' (176). She continues: 'If [these Australian authors] had met and decided on themes of universal mythology and how each should apply them to Asia, the results could not have been more congruent' (182). In effect, 'Asia' becomes the site of a Western and specifically first-world touristic nostalgia for the lost moment of hegemonic power in European history; transferred to the imagined landscapes of 'Asia', that moment can be recaptured and exoticised. In the Australian imagination, then, 'Asia' has taken on the properties of what Toril Moi, in discussing the position of women in patriarchy, designates to every frontier: seen as the limit or borderline of the symbolic order, it comes 'to represent the necessary frontier between man and chaos; but because of [its] very marginality [it] will also always seem to recede into and merge with the chaos of the outside'.[9]

The Year of Living Dangerously is a novel which, in different ways, both exposes and reinforces the literary pattern identified by Broinowski. The story it tells is of Australian journalists recording the nationalist narrative which emerged out of the events of 1965 in Indonesia and, in the process, being compelled to confront and overcome their own crisis of national and personal identity. In mapping out this drama, the text self-consciously addresses the degree to which Australia of the 1960s maintained the race-centred anxiety which fed, for instance, the White Australia Policy, which

was not formally abandoned until 1972. The journalists receive the name NEKOLIM – neo-colonial imperialist – and their sexual fantasies about Indonesian women and adolescent boys literalise white Australia's eroticisation of the 'untappable East' as much as their fears of sexual disease literalise their dread of it. Guy Hamilton, the colonial-minded Australian who nurtures a nostalgia for the days of empire, seeks in Jakarta 'childhood's opposite intensities: the gimcrack and the queer mixed with the grim laughter and misery; carnal nakedness and threadbare nakedness; fear and toys' (20). What Guy leaves largely unexplored, despite his attention to Sukarno as a master of media manipulation, is the government's role as a creator and controller of nationalist narrative. The superficiality of his view is identified by his Indonesian assistant Kumar, who recognises Guy's position as a travelling voyeur: '"The misuse of this country's wealth has caused misery of which you really know nothing. But you don't have to care. You can go to another country, and write other stories there"' (288).

Koch's use of the *wayang kulit*, the Javanese shadow puppet play, as a structural framework for the story, has been critically received as a means of exploring the relation between the metaphysics of a putative West and East, and thereby of avoiding the orientalist tendency to use the former to create the latter. Helen Tiffin has argued, for instance, that Koch's use of the *wayang* in this novel allows him to explore the complexities of colonialism at various levels: firstly the notion of puppetry is crucial to the experience and practice of colonialism, both in Australia (where it continues in the consciousness of Guy Hamilton) and in Indonesia (where it continues, in various guises, under Sukarno's and later Suharto's governments); secondly the *wayang* traditionally allows for a double vision (it may be viewed from the front, where the illusion of the performance is maintained, or from the back, where the puppetry is revealed) which foregrounds the duplicity of the colonial experience; thirdly the puppet play adapted by Koch is patterned after *The Reincarnation of Rama* which is itself a colonial adaptation of the Hindu epic *Bhagavad Gita*, and so the intricacies of colonialism thus become structurally inherent to the unfolding story.[10] In these ways, says Tiffin, the novel's very structure opens up to view 'many of the facets of colonial and trans-cultural experience'; she concludes that '[as] traditional allegiances are eroded, the role Asia plays in Australian thought becomes increasingly complex and important'.[11]

In another sense, though, *The Year of Living Dangerously* works to reinscribe the very orientalist tendencies it seems to resist. In telling a story in which the mysteries of Jakarta inspire an exploration of the mysteries of the self, the novel then plays out what seems to be a universal theme: the theme of what Koch calls 'the human psyche'.[12] The specificities of Indonesia's political and social crisis are thereby generalised, and indeed romanticised, in the cause of a universal humanism: a humanism which, in the end, mirrors the consiousness not of Kumar or of the Indonesian

prostitutes, who retreat into the darkness from which they came, but of the Anglo-Australian Guy Hamilton. In this sense, it might be argued that Koch's use of the *wayang kulit* as a structuring device does not so much untie the binary relation between East and West as works, after all, to make the former an explanatory text for the latter. The effect of a reflectiveness which casts back the image of the Australian traveller is related to another aspect of the novel which invites closer scrutiny, and this is the fact that the Australian journalists *are* journalists and are therefore the researchers, writers and validators of a particular national narrative which is already dense with the agendas of a powerfully controlled state: as the self-declared 'Mouthpiece of the Indonesian People', Sukarno has *'created* this country' through political rhetoric, and his power is that of the Law, the writer of history (*The Year of Living Dangerously*, 12-13). If Sukarno is telling one version of Indonesia, the Australian journalists are writing another which absorbs and builds upon that version. And like Sukarno, the value of their presence is felt through the language they use as the means of cultural authentication. Less problematic than the fact that they fail to get to know Indonesia, then, is the fact that they *do* make a claim to know it, and the language in which they make this claim is English, which works to contain Indonesia's crisis in terms that are readily consumable by an Australian market.

The claim of the cameraman Billy Kwan that he is 'recording history visually' works in a similar way. Photography, after all, has to assume the viable truth of its subject, for it is only in these terms that an image can then be captured and held. Yet as Paul Carter argues, in relation to the use of the camera in another space of anxiety and desire – the Australian landscape of the nineteenth century – photography is 'not a means of recording space but of manipulating it'; of scaling it down, smoothing out difference, reducing it to the view of the viewer. What it creates, in effect, is a 'looking glass world' which the viewer stands looking into and which, although he (in this case) fails to see it, mirrors himself.[13] Yet in *The Year of Living Dangerously*, although the journalists' sexual exploitation of and social indifference in Indonesia are under question, it seems that the truth-value of their activities there is not. A discourse of authenticity, then, functions in the novel to create an Asia mythified by and gratifiying to the Australian consumers of its history, even as the novel self-consiously addresses the processes of that creation.

The act of authenticating the Asia of the Australian gaze is exactly what is made questionable in Gerard Lee's *Troppo Man*. In this novel, the direction of the gaze is reversed; the creation of a 'looking glass world' is revealed as a process, and the figure of the viewer comes into focus as the object of scrutiny. Given the intention of such a novel, 'Asia' – and quite specifically Bali, the island paradise which by force of synecdoche *is* Asia for thousands of Australian tourists – becomes quite a slippery kind of map. Rather than being the object of an ambivalent attraction which

motivates the Australian explorer to self-enlightenment, Bali here seems contemporary, culturally shifting and resistant to the Australian traveller's attempts to know it.

Troppo Man is a black comedy about the fortunes of the politically correct teacher Matt Walker who visits Bali – not as a tourist, he constantly declares – but as a traveller, a Walker of untrodden sands, a cultural connoisseur with an anthropological interest in the genuine article. Like all parody, which closely shadows the very structure it undoes, this novel follows the genre of Australian novels about Asia outlined by Broinowski. The novel begins with the scene of Matt's sweaty arrival, complete with colonial Panama hat, into surging, sucking crowds. However in this instance the crowds are constituted not by the soiled masses of Asia but by 'white bodies covering the sand in every direction. Tourists' (1). As usual, there's a mission in the wings: Matt's mission is to 'understand' Bali and in the process to understand himself, and heal the broken relationship he's left behind in Australia. (What Matt doesn't know at this stage, but what the reader suspects, is that the origin of his mission is left further behind than he thinks, since his love has already shifted her attention to someone else.) Again, there's a series of trials to be undergone. Matt's is a trial by fire, as we're constantly reminded by his dreams and hallucinations of combustion and immolation; here the novel draws upon the philosophies of a predominantly Hindu Bali (Agni is the Hindu god of fire) in order to parody Matt's dreams of being turned – quite literally – inside out by Bali. But finally one of the only two things to go up in smoke is Matt's intention to experience, indeed to absorb and contain, Bali. The other thing to go up in smoke is Matt's fellow traveller and doppleganger Frank Schmetzer, the German expatriate who has 'gone troppo' and who immolates himself near the end of the novel in mimicry of the tourist-drawing Balinese cremation ceremony. Whether this act of self-immolation is motivated by the desire to achieve the full presence of 'knowledge' which the viewers attribute to the ritual (death as *jouissance*), or whether it signifies the emptying of all meaning ('Schmetzer was dead ... in the dirt' [166]), is an ambiguity left unresolved in the text; Lee's joke is presumably that the line between full presence of meaning and empty meaning is, in this context, an indiscernible one. The discovery of Frank's body sends Matt into the country's storm-swept interior towards the scene of climax and subsequent enlightenment which is required by the Australian abroad in Asia:

> This was it. He felt it with growing conviction. This was the place where he should wait. At the next flash of lightning he studied the ground but could see nothing of significance. Clods of earth cracked by the sun, a few strands of grass. But that, he realised, was how it should be. Dust to dust. ... [Then] a deep rumbling sound began in a far-off place. His legs gave way and he dropped to the ground ... and clung to the Earth. (Lee, 169-70)

But as Matt clutches a shaking earth in anticipation of enlightenment, it is only the commercial effect of a post-Enlightenment culture – an aeroplane – that comes to pass; which it does, overhead, bearing in its belly more Australian tourists to their dream destination.

It is in such a manner that 'Bali' as a signifier of cultural mysteries and spiritual revelations is emptied of meaning. In his book *Bali: A Paradise Created*,[14] Adrian Vickers discusses the processes – historical, political, economic – through which Bali has been made. He traces the emergence in the 1920s and '30s of Bali as island paradise from a nineteenth century Western perception of Bali as requiring, of course, the guiding hand of European civilisation in the form of Dutch colonialism. (It is hardly surprising to note, to invoke another context, that in Australia this historical shift of perception coincided with a changing image of the Aborigines from being threatening, lazy or simply invisible to being an aesthetic resource of significant anthropological interest. The aestheticisation of Aboriginal culture, like that of Balinese culture, continues to project considerable commercial profit. The crucial difference today, of course, is that many Balinese benefit from that profit while Aboriginal people do not.) Bali-as-aesthetic-resource, Vickers argues, became an important political asset for the post-war Indonesian government's creation of a republic, and with the New Order of Suharto, economic expediencies cemented the promotion of Bali as cultural asset. In the end, then, Balinese culture has no centre of value which can be uncovered; its pre-colonial and colonial history, and later its political and economic functions for a formalised Republic, all intersect to forbid such a centre.

It is in fact a decentred Bali which Matt is always compelled to confront, despite his expectations. Each point of meaning is emptied of the significance allotted to it by the Western traveller. The artists of Ubud paint by rote in a way that the Aussie surfer Pete Burns can easily emulate; he not only emulates their art, in fact, but is then emulated by them in an ironic displacing of originality. The Balinese themselves – seemingly gentle, spiritually locked into their world and, finally, inscrutable – show their capacity to adapt to and profit from the voyeuristic desire of tourists. The artist and tourist guide Nyoman is *both* the gentle artist figure, complete with 'prehensile feet ... feet that drew an energy from the earth' (37), *and* the on-the-make entrepreneur, who likes to dress like Michael Jackson and who even has a streak of indifferent cruelty. Far from being the hapless victims of the tourist market, as Matt would have them, the Balinese are determining the growth of that market. The note of thwarted expectation which drives the novel culminates in a climactic scene of the Balinese cremation ceremony, but instead of 'Bali revealed', the image is of Matt reflected back to himself, in all his ludicrousness, through the eyes of the Troppo Man Schmetzer:

> 'You speak English?' he said. 'English?'
> The crowd guffawed.
> 'Ah, Francais, Parlez-vous Francais?' he said slowly. 'Deutsch?' He put on a mock display of surprise each time Matt failed to resond. 'You speak Aust-ra-lian?' he drawled.
> ... 'Oh, comprendez, understan,' Schmetzer said, pointing to his head as if he was stupid. 'You Balinese man, yar, Balinese!' And he performed a frolic standing on the balls of his feet, his fingers twitching and his eyes bulging. Everyone was laughing uncontrollably ... (158)

In this scene the 'looking glass world' of the tourist/explorer's creation casts back his own image. He is revealed as the mirror reflection of the horizon he has set: *Troppo Man* is then not so much about the impact of tourism on Bali as it is about what tourism fails to be; that is, a window to cultural authenticity. The mocking laughter which frames Matt here signals the opposite of illumination; the scene is not of meaning achieved but of meaning emptied. This scene of Matt's exposure is indicative of the structure of the text itself, and the celebration of its own artifice is, indeed, the intention of what Graham Huggan, borrowing from Maxine Feifer, calls the 'post-tourist tourist novel'.[15] Including Lee's novel in his discussion, he argues that the post-tourist tourist novel is marked by the comic, by the deflation of High Moral Seriousness, and by the postmodern consciousness of trans-cultural experience as a game, in which multiplicity – rather than authenticity – of experience is foregrounded (Huggan, 173). Finally, in its debunking of both the categories 'authentic' culture and 'universal' or global culture, Huggan attributes the post-tourist tourist novel with a post-colonial role.

However, could there be a point here at which the parodic voice of the text collides with the object of its scrutiny? As readers we are invited to reject what we recognise as Matt's Noble Savage Syndrome, but to what extent might there still be a level of regret for an irrevocably lost culture: a culture to which the traveller, in any case, can never have access? At the end of the novel Bali is still a closed book to the traveller/explorer who finally, and despite all the thwarting of expectations, does in fact 'find' what he (like his predecessors in the Australian novels identified by Broinowski) came to find: himself. In the last scene of the novel, Matt's self-delusion falls away to reveal his human frailty and here, as in those earlier texts, the consciousness revealed is that of the traveller. Might there be a point, too, at which the debunking of one myth (for instance of Nyoman as the child-like and docile Balinese) slides into the risk of compounding another (of Nyoman as the shifty and unreadable Asian)? Is this parody's means to an end, or is it the end of parody? In refusing the myth of authenticity which underwrites the discourse of orientalism, might the text risk reinscribing the myth of inscrutibility, which is orientalism's other face?

In a sense these are impossible questions to answer, most particularly because all oppositional or parodic narrative is intimately bound to the very structure it unsettles. Indeed it might be argued that the most unsettling parodic narrative is that which least clearly distinguishes itself from its target. But although a parodic novel like *Troppo Man* might offer a sharper and more self-critical view of Australia's encounter with 'Asia' than its predecessors (like *The Year of Living Dangerously*) could have done even a decade earlier, its ambiguities suggest that, even in an age of transcultural experience, Asia still figures in Australian literature, as it has always done, as a vehicle for self-scrutiny. In this decade leading up to the centenary of Federation, to recall the comments of Ashleigh Seow and Zoher Abdoolcarim, Australia might extend the consideration of its own position in the Asia Pacific region to the ways in which the other cultures in the region, and their literatures, imagine Australia.

NOTES

1. Sudesh Mishra, 'Haunted Lines: Postcolonial Theory and the Genealogy of Racial Formations in Fiji', *Meanjin* 52. 4 (1993), p. 623. I would like to thank Sudesh for his helpful discussion of some of the issues contained here.
2. Gayatri Spivak uses the term 'crisis' to signify a dynamic moment of intersecting cultural agendas. See *In Other Worlds: Essays in Cultural Politics* (New York and London: Routledge, 1987), p. 103.
3. Of course this tendency may work the other way around also; individual governments in the region may even argue for the validity of legal systems and economic policies on ontological grounds of essential difference.
4. *The Weekend Australian*, November 6-7 1993.
5. Comments by Ashleigh Seow and Zoher Abdoolcarim in Richard McGregor and David Lague, 'How we Rate in Asia', *The Weekend Australian* November 6-7 (1993).
6. See, for instance, Stephen Slemon, 'Unsettling the Empire: Resistance Theory for the Second World', *World Literature Written in English* 30. 2 (1990), pp. 30-41.
7. Christopher Koch, *The Year of Living Dangerously* (London: Grafton, 1978); Gerard Lee, *Troppo Man* (St Lucia: University of Queensland Press, 1990).
8. Alison Broinowski, *The Yellow Lady: Australian Impressions of Asia* (Melbourne: Oxford University Press, 1992). Some of the novels Broinowski discusses here are Christopher Koch's *The Year of Living Dangerously*, Glenda Adams' *Games of the Strong*, Margaret Jones' *The Smiling Buddha* and *The Confucius Enigma*, Robert Drew's *A Cry in the Jungle Bar*, Blanche D'Apulget's *Turtle Beach* and *Monkeys in the Dark*, Ian Moffit's *The Retreat of Radiance*.
9. Toril Moi, *Sexual/Textual Politics* (London: Methuen, 1985), p. 167.
10. See Helen Tiffin, 'Asia, Europe and Australian Identity: The Novels of Christopher Koch', *Australian Literary Studies* 10. 3 (1982), pp. 326-35 and 'Asia and the Contemporary Australian Novel', *Australian Literary Studies* 11. 4 (1984), pp. 468-79.
11. Helen Tiffin, 'Asia and the Contemporary Australian Novel', pp. 477-79.
12. Christopher Koch, *Crossing the Gap: A Novelist's Essays* (London: Hogarth Press, 1987), p. 134.

13. Paul Carter, *Living in a New Country: History, Travelling and Language* (London: Faber and Faber, 1992), pp. 28-29.
14. Adrian Vickers, *Bali: A Paradise Created* (Ringwood: Penguin, 1989).
15. Graham Huggan, 'Some Recent Australian Fictions in the Age of Tourism', *Australian Literary Studies* 16. 2 (1993), pp. 168-178. Maxine Feifer's *Going Places* (London: Macmillan, 1985) is cited as the source of the term 'post-tourism'.